



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Karnatak Music Vocal / Instrumental (Veena/Violin)

TWO-YEAR PG PROGRAMME

Semester –I & II

**Department of Music
Faculty of Music & Fine Arts
University of Delhi
Delhi - 110007**

Template for Master of Arts Karnatak Music (Vocal/ Veena/ Violin)- I

1ST Year of PG curricular structure for 2 Year PG Programmes (3+2)

Semester	DSC	DSE	2 Credit Course	Total Credits
Semester-I	DSC – 1 DSC – 2 DSC – 3 (12 Credits)	DSE- I DSE- 2 OR DSE– 1 GE -1 (8 Credits)	Skill based Course/Workshop/specialise d Laboratory/Hands on Learning (2 Credits)	22
Semester-2	DSC -4 DSC -5 DSC-6 (12-Credits)	DSE – 3 DSE – 4 OR DSE – 2 GE - 2 (8 Credits)	Skill based workshop/ Specialised laboratory/ Hands on Learning (2 Credits)	22

Master of Arts in Karnatak Music (Vocal/ Instrumental – Veena/Violin)

1st Year of PG curricular structure for 2 Year PG Programmes (3+2)

SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-I	DSC – 1 - THEORY: STUDY OF SCALES, RAGAS AND MUSICAL FORMS DSC – 2 - ADVANCE STAGE PERFORMANCE - 1 DSC – 3 – ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS - 1	DSE- 1A - COMPARATIVE STUDY OF INDIAN CLASSICAL MUSIC SYSTEMS - HINDUSTANI AND KARNATAK DSE- 1B - STUDY OF CLASSIFICATION OF RAGAS DSE- 1C - INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC DSE- 2A - HISTORICAL STUDY OF THE EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS DSE- 2B - MUSIC OF THE ASIAN CONTINENT DSE- 2C - THEORETICAL ASPECTS OF INDIAN MUSIC	GE-1 - ABHYASA GANAM (CONCEPT OF PRACTICE IN KARNATAK MUSIC)	SBC-1 - MAINTENANCE OF STRINGED AND PERCUSSIVE INSTRUMENTS
SEMESTER	DISCIPLINE SPECIFIC CORE COURSE (DSC)	POOLS OF DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE)	GENERIC ELECTIVE COURSE (GE)	SKILL BASED COURSE (SBC)
SEMESTER-II	DSC – 4 - THEORY: INTERDISCIPLINARY APPROACH IN INDIAN MUSIC DSC – 5 - ADVANCE STAGE PERFORMANCE - 2 DSC – 6 – ADVANCE RAGAS, TALAS AND THEIR APPLICATIONS - 2	DSE- 3A - RESEARCH METHODOLOGY DSE- 3B - COMPARATIVE STUDY OF THE MUSICAL INSTRUMENTS USED FOR KARNATAK AND HINDUSTANI CONCERT DSE- 3C - STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM DSE- 4A - THEORY: MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS DSE- 4B - THEORY: STUDY OF WESTERN MUSIC SYSTEM DSE- 4C - GENERAL THEORY OF PERCUSSION MUSIC	GE-2 - SACRED MUSIC OF SOUTH INDIA	SBC-2 - SKILLS APPLIED IN CREATIVE MUSIC AND DEMONSTRATION

Discipline Specific Course (DSC – 1)
Content Details of M. A. Karnatak Music (Vocal/ Veena/Violin)
Semester I

Theory: Study of Scales, Ragas and Musical Forms

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Scales, Ragas and Musical Forms DSC -1	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objectives:

This course aims to build a comprehensive understanding of Music inherently through the study of scales of different systems such as Karnatak, Hindustani, Ancient Tamil Music and western music. It also focuses on providing a space to engage the details of various musical forms and ragas (theory and practice).

Course Learning Outcomes:

1. Ability to write music notation systems.
2. Ability to learn various basic scales of different music systems.
3. Describe the aesthetical elements in Karnatak Music.
4. Gaining proficiency as a concert performer.

Contents

Unit-I: Detailed study of ragas Prescribed (List – A) of practical course (15 Hours)

- Abheri, Kannada, Garudadhwani, Bahudari,
- Devamanohari, Balahamsa, Hindolam
- Vachaspati, Charukesi, Ramapriya
- Yamunakalyani, Kapi, Mayamalavagoula

Unit-II: Comparative study of the basic scales of different systems of Music (10 Hours)

- Karnatak
- Hindustani
- Ancient Tamil Music
- Western & Far Eastern

Unit-III: Decorative angas figuring in Musical forms. (10 Hours)

- Chitta swara, Swara Sahitya, Solkkattu Swara, Madhyamakala Sahitya
- Mudra
- Sangati
- Swarakshara etc.

Unit-IV: Pallavi notation (10 Hours)

- Origin and evolution of Pallavi
- Rettai Pallavi
- Nadai Pallavi
- Notate any simple Pallavi learnt

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay

Discipline Specific Course (DSC – 2)

Practical: Advance Stage Performance-1

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Stage Performance -1 DSC -2	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course

Credit: 4

Course Objectives:

This course is mainly practical based. Students understand the characteristic features of prescribed ragas and compositions. Understand the planning of the concert.

Course Learning Outcomes:

1. Students gain skills of performance techniques along with the accompaniments.
2. Gain knowledge of various compositions composed by different composers.
3. Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit-I: Performance of one hour duration with accompaniments, before an audience, planned by the candidate within the list of Prescribed Raga-s

List of Ragas Prescribed: (List: A.) For Composition: - (45 Hours)

- Abheri, Kannada, Garudadhwani, Bahudari,
- Devamanohari, Balahamsa, Hindolam
- Vachaspati, Charukesi, Ramapriya
- Yamunakalyani, Kapi, Mayamalavagoula

Unit-II:List B. For Pallavi Exposition (35 Hours)

- Sankarabharanam , Saveri,
- Kalyani, Kedaragaula,
- Kharaharapriya, Mohanam
- Mukhari, Shanmukhapriya

Unit- III:List C. For Nondetailed exposition (20 Hours)

- Sankarabharanam , Simhendramadhyama, Kalyani, Kiravani, Todi, Kambhoji
- Nattai, Goula, Arabhi, Varali, Sri, Kedaragoula, Suddhasaveri
- Bhairavi, Kharaharapriya, Mukhari, Saveri, Sriranjani, Vasanta, Begada
- Anandabhairavi, Dhanyasi , Madhyamavati, Hamsadhwani, Khamas

Unit-IV: Compositions should include one each of the following (20 Hours)

- Swarajati of either Syama Sastry, or Swati Tirunal, or Ponnayya Pillai.
- Navaratnamalika; Navaratri Kriti, Navaavarana Kriti; Pancha Linga Sthala Kriti;
- Ghana raga Pancharatnam, Tiruvottiyoor Pancharathnam; Kovoor Pancharatnam;
- Compositions should also represent musical forms like Padavarnam; Divyanama Sankirtanam, Padam, Javali, Tillana, Ragamalika; Thiruppughazh, Kavadihindu, Devarnama, Lakshana Gita, Suladis etc.

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Course - 3

Practical: Advance Ragas, Talas and their Applications-1

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Ragas, Talas and their Applications-1 DSC -3	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course

Credit: 4

Course Objectives:

Students Understand the practical demonstration of raga, tala and compositions. Students understand the characteristic features of prescribed raga and compositions. Understand the planning of the concert.

Course Learning Outcomes:

Students are able to explain orally the theoretical aspects of ragas and talas. Gain the knowledge of compositions and be able to demonstrate the talas and creative aspects of ragas.

Able to render pallavi skilfully.

Contents

Unit-I: Viva-voce: Practical & Viva Voce test of compositions learned in the following

Raga-s (List - A) (35 Hours)

- Abheri, Kannada, Garudadhwani, Bahudari,
- Devamanohari, Balahamsa, Hindolam
- Vachaspati, Charukesi, Ramapriya
- Yamunakalyani, Kapi, Mayamalavagoula

Unit-II: List -B :Exposition of prescribed Ragas Ragam -Tanam - Pallavi (45 Hours)

- Sankarabharanam, Saveri,
- Kalyani, Kedaragaula,
- Kharaharapriya, Mohanam
- Mukhari, Shanmukhapriya

Unit-III: List C. For Nondetailed exposition (20 Hours)

- Sankarabharanam , Simhendramadhyama, Kalyani, Kiravani, Todi, Kambhoji
- Nattai, Goula, Arabhi, Varali, Sri, Kedaragoula, Suddhasaveri
- Bhairavi, Kharaharapriya, Mukhari, Saveri, Sriranjani, Vasanta, Begada
- Anandabhairavi, Dhanyasi , Madhyamavati, Hamsadhwani, Khamas

Unit- IV: Compositions should include one each of the following (20 Hours)

- Swarajati of either Syama Sastry, or Swati Tirunal, or Ponnayya Pillai;
- Navaratnamalika; Navaratri Kriti, Navaavarana Kriti; Pancha Linga Sthala Kriti;
- Ghana raga Pancharatnam, Tiruvottiyoor Pancharathnam; Kovoov Pancharathnam; Venkatesa Pancharatnam of Vina kuppayyar
- Compositions should also represent musical forms like Padavarnam; Divyanama Sankirtanam, Padam, Javali, Tillana, Ragamalika; Thiruppughazh, Kavadihindu, Devarnama, Lakshana Gita, Suladis etc.

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Elective – 1A

Comparative Study of Indian Classical Music Systems - Hindustani and Karnatak

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Comparative Study of Indian Classical Music Systems - Hindustani and Karnatak DSE – 1A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective

- The main focus of this unit is to create an aptitude and understanding about the Comparative study of Indian Classical Music Systems of Hindustani and Karnatak music and contribution of composers in their respective field.
- It also deals with the understanding of distinctive features of both systems

Course Learning Outcome

- Understanding the important concepts of Hindustani and Karnatak Music and their principal aspects.
- Students will be able to understand the contribution of musicians of their respective field.

Contents

Unit -I: Swara and its Varieties (10 Hours)

- Swara and Swarasthana
- Shuddh Swar/ Prakruti and Vikruti Swara
- Dwadasha
- Shodhasha Swara and 72 Mela karta

Unit-II: Raga- Tala and Concert (15 Hours)

- Scales - Mela – ‘THAT’
- Corresponding Ragas and its classification
- Corresponding Tala and its varieties, 108 Tala, 35 Tala
- Concert Patterns

Unit -III: Musical forms (10 Hours)

- Kriti – Keertana - Drupat – Dhamar
- Ragam -Tanam – Pallavi - Vilambit and Drut Khayal
- Padam - Thumri
- Javali - Tappa

Unit-IV: Comparative knowledge about the contributions of composers of both systems (10 Hours)

- Amir Khusrau, Swami Haridas, Tansen
- Naimat khan (Sadarang) Wajid Ali Shah, V N Bhantkhande, V.D Paluskar
- Purandara Dasa, Annamacharya, Kshetrajna
- Tyagaraja, Muthuswami Dikshitar, Shyamashastri, Swati Tirunal

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Bhantkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay

Discipline Specific Elective (DSE) – 1B

Study of Classification of Ragas

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Classification of Ragas DSE – 1B	4	3	1	0	• B A (Hons.) Music • Any Diploma in Hindustani/ Karnatak/ Percussion music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course.

Credit: 4

Course Objective

- To create an understanding of the need of classification of ragas and the principles of various classification systems.
- To give an insight in to various theories and systems of classification of ragas in medieval and modern period.

Course Learning Outcome

- Knowledge about the need and principles of classification of ragas.
- Knowledge of various methods of classification of ragas in medieval and modern period.

Contents:

Unit -I: Raga-Ragini classification (10 Hours)

- Shiv Mat
- Bharat Mat
- Hanuman Mat
- Kallinath Mat

Unit-II: Mela-Raga Classification (10 Hours)

- Meaning & Definition of Mela
- Mela Classification in 14th-16th Century
- Mela System in 17th Century
- Mela System in 18th Century

Unit – III: Raganga-Raga Classification (15 Hours)

- Meaning and Definition of Raganga
- Principles of Raganga-Raga Classification
- Raganga Theory of Pt. Natayan Moreshwar Khare
- Importance and relevance of Raganga-Raga classification

Unit-IV: Thaata-Raga Classification (10 Hours)

- Principles of Thaata-Raga classification
- Ten scales in Thaata-Raga classification
- Role of Raganga in Thaata-Raga classification
- Importance and relevance of Thaata-Raga classification

Suggested Readings-

1. Bhatkhande, Vishnu Narayan, (1956). Bhatkhande Sangeet Shastra, Part 1-4, Hathras: Sangeet Karyalaya.
2. Bhatkhande, Vishnu Narayan, (1956). Kramik Pustak Malika, Part 1-6, Hathras: Sangeet Karyalaya.
3. Patwardhan, Vinayak Rao, (1964). Raga Vigyan, Part 6. Pune: Shri Madhusudan Vinayak Patwardhan
4. Pathak, Sunanda (2016). Hindustani Sangeet Mein Raga Ki Utpatti Evam Vikas, Delhi: Radha Publications.

Discipline Specific Elective (DSE – 1C)

INTERDISCIPLINARY APPROACH IN PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Interdisciplinary Approach in Percussion Music DSE-1C	4	3	1	0	• B.A. (Hons.) Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Credit – 4

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

- The student is able to give a Theoretical demonstration of the prescribed units
- He is able to demonstrate various aspects of Talas and their differentiation.

Theory – Content: (45 Hours)

Unit I Personality development and study of Musical sound (10 Hours)

- Meaning, Kinds of Sound, Musical sound.

- Computer as an aid in music, Introduction, Used in Music.
- Social media, You Tube, Music based App.
- Positive aspects of Music in personality development: Psychological Approach - Introduction, listing various kind of Music, Study of tradition teaching of Music, Impact of various Sound by Vocals & Instruments

Unit II Mathematical approach in Percussion Music (15 Hours)

- Tala, Laya, Laykari Thah, Dugun, Chaugun.
- Tigon, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Knowledge of Tihai from different Matras.
- Jati : Trisya, Chaturasya, Khand, Misra and Sankirna.

Unit III Significance of Sanskrit & Avanaddha Vadyas in Indian Culture (10 Hours)

- Introduction.
- Festivals, Various kind of Percussion Music.
- Folk Instruments – Dholak, Naal, Khanjari, Dukkarda.
- Sanskrit and Music – Meaning, Various ancient Literature, Sanskrit Slokas.

Unit IV Study of Talas (10 Hours)

- Detailed study of Prescribed Talas.
- Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati , Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

Discipline Specific Elective – 2 A

Historical Study of the evolution of Ragas, Talas and Music Instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Historical Study of the evolution of Ragas, Talas and Music Instruments DSE – 2 A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objectives: In this course students will understand different periods of Musical history, Musical Mnemonics, Evolution of ragas and their classification. And will also understand the classification of musical instruments, it's construction and playing techniques.

Course Learning Outcomes:

1. Knowledge of the evolution of Ragas, Lakshanas and its classification.
2. Understands about the classification of Musical Instruments and important concert musical instruments.
3. Knowledge about the Construction and playing techniques of stringed and wind instruments.
4. Knowledge about musical forms and evolution.
5. Knowledge of 175 and 108 tala systems.

Contents:

Unit I: Historical development of Indian Music (10 Hours)

- The different periods of Musical History and their distinctive features,
- Landmarks in the history of Indian Music.
- Evolution of Ragas, Raga Lakshana and system of Raga classification, Ragas which owe their origin to folk Music.
- Concept of "Marga" and "Desi" in the spheres of Raga, Tala, Prabandha

Unit -II: Musical Instruments (10 Hours)

- Origin and Development of Indian Musical Instruments

- Classification of Musical Instruments Important musical instruments adopted in traditional music
- Important musical instruments adopted in traditional music
- Musical instruments adopted from Western Music system

Unit - III: Evolution of Musical forms with special reference to Prabandhas and their classifications. (15 Hours)

- Gita Prabandha
- Vadya Prabandha
- Nritya Prabandha
- Misra Prabandha

Unit -IV: Tala and Laya(10 Hours)

- Origin and evolution of tala system in Indian Music
- Knowledge about the formation of 175 and 108 systems of talas.
- Cchanda figuring in Tiruppugazh
- Tala-s figuring in traditional Music

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras.
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay

Discipline Specific Elective (DSE - 2B)

Music of the Asian Continent

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Music of the Asian Continent DSE – 2B	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit – 4

Course Objectives: The course guides the students to get an insight into the origin, development and historical background of music in china, Arabia, Persia and South East Asia. Students will also learn about the musical scales and musical instruments of these nations. This course gives them an insight to compare these musical systems as well. This gives them a vast scope to go for deep study further.

Course Learning Outcomes: The students get to know about the origin, development and historical background of music of:

- a. China
 - b. Arabia
 - c. Persia
 - d. South East Asia
2. The students learn about various musical scales and the important musical instruments of above-mentioned nations.
 3. The students get a comparative understanding of the music of those nations with that of Indian Music.

Content:

Unit I: Study of the music of Arabia (11 hours)

- Origin and development of Arabic music
- A comparative study of the musical concepts of Arabia with those of Indian music
- Music scales of Arabia and its comparative study with the scales of Indian music
- Musical instruments of Arabia and its comparative study with the musical instruments of Indian music

Unit II: Study of the music of Persia (11 hours)

- Origin and development of Persian music
- A comparative study of the musical concepts of Persia with those of Indian music
- Music scales of Persia and its comparative study with the scales of Indian music
- Musical instruments of Persia and its comparative study with the musical instruments of Indian music

Unit III: Study of the music of China (11 hours)

- Origin and development of Chinese music
- A comparative study of the musical concepts of China with those of Indian music
- Music scales of China and its comparative study with the scales of Indian music
- Musical instruments of China and its comparative study with the musical instruments of Indian music

Unit IV: Study of the music of Southeast Asia (12 hours)

- Origin and development of Southeast Asian music
- A comparative study of the musical concepts of Southeast Asia with those of Indian music
- Music scales of Southeast Asia and its comparative study with the scales of Indian music
- Musical instruments of Southeast Asia and its comparative study with the musical instruments of Indian music

Suggestive readings:

- Music of the Nations: A comparative Study - Swami Prajnanananda: Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi.- 1973
- Music in the Ancient world:-Santosh Ghosh:-Global Vision Publishing House. Delhi-2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. - 2008
- Chinese Music, J A Van Aalst,Paragon Book Reprint, New York, 1966
- World Music – A Global Journey, Terry E. Miller & Andrew Shahriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff. Holland.- 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi. 1963

- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi.- 1993
- Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

Discipline Specific Elective – 2C

THEORETICAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Indian Music DSE-2C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

- The student is able to give a Theoretical demonstration of the prescribed units
- He is able to demonstrate various aspects of Talas and their differentiation.

Theory – Content (45 Hours)

Unit I Technical Terms of Avanaddha Vadya & Hindustani Music (10 Hours)

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum, Uthan, Peshkar, Kayada, Rela, Tihai, Gat, Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi, layakari.
- Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita, Anagata.

- Terms of Hindustani Music – Harmony, Melody, Sangeet, Nada, Shruti, Jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad, Purvanga, Uttaraanga, Audava, Shadava, Sampoorana, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Gandharva Gana.
- Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara, Mel, Thata, Raga, Upanga, Bhashanga, Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet.

Unit II Study of ancient, Medieval and Modern Treatises & Musicologist in Indian Music -(20 Hours)

- Natya Shastra, Nardiya Shiksha, Sangeet Makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya Sangeet Ratnakar, Sangeet Samaysar, Sangeetopanishatsaaroddhar, Sanageet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati.
- Musicologists and their textual tradition-Bharat, Naarad, Matang, Someshwardev, Jagdekmall, Nanyadev, Sharangdev, Parshwadev, Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pandit Ahobal, Shriniwas, Hridyanarayana, Vyankatmakhi,
- Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande.
- Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, Pt. Chhote Lal Mishra, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary.

Unit III Avanaddha Vadyas & Contribution of Percussion Artists (08 Hours)

- Detailed Study of Tabla, Pakhawaj, Mridangam.
- Origin, Development, Present forms.
- Life & Contribution of - Pandit Ramshai, Pandit Kanthe Maharaj, Ustad Ahemadjan Tirakhwa, Pandit Anokhelal Mishra, Pandit Kishan Maharaj, Pandit Samta Prasad, Pandit Sharda Sahai, Pandit Chhote Lal Mishra, Ustad Allarkha, Ustad Nizamuddin Khan, Ustad Amirhussain Khan, Ustad Zakir Husain.
- Pandit Kudau Singh Maharaj, Pandit Nana Panse, Guru Purushottam Das, Pandit Bhavani Shankar, Pandit Ambadaspaant Agale, Maharaja Chatrapati Singh.

Unit IV Talas and Layakaries (07 Hours)

- Detailed study of Laya-Layakari Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun. Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Notation book to be prepared for Talas
- Compositions writing in different layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

Generic Elective (GE- 1)

Abhyasa Ganam (Concept of Practice in Karnatak Music)

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Abhyasa Ganam (Concept of Practice in Karnataka Music) GE- 1	4	1	0	3	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Course Objective:

- This course guides the students to get the practical as well as theoretical knowledge of concept of practice in Karnataka Music (Abhyasa Ganam)
- This course also focuses on composers pertaining to musical forms of Abhyasa ganam

Course Learning Outcomes:

- The students will acquire the knowledge of Musical forms of Abhyasa ganam practiced in Karnatak music.
- Students will get knowledge about the method to present the concept of Practice music in Karnatak field as well as the contribution by the composers to this respective field

Content -(Theory Components)

Unit -I: Abhyasa Ganam (9 Hours)

- Abhyasa Ganam: Definition and its concept
- Various musical forms pertaining to Abhyasa Ganam
- Concept of Raga and Tala applied in Abhyasa Ganam
- Sections (Anga) in each music Form in Abhyasa Ganam

Unit-II: Prominent Composers of Abhyasa Gana (6 Hours)

- Purandara Dasa
- Paidala Gurumoorthy Shastri
- Venkata Makhi
- Ponnayya Pillai

(Practical Components)

Unit -III: Musical Form of Abhyasa Ganam (20 Hours)

- Alankaram
- Gitam- Sanchari/ Samanya Gitam – Pillari / and other Geetam
- Lakshana Gitam
- Sooladi

Unit- IV: Advanced Forms (10 Hours)

- Swarajati
- Jatiswaram
- Nottu Swara Sahitya
- Varnam (Simple Varnam)

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamruta Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai
4. Sambamoorthy, P. Prof. (Vol.1, 2 & 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (Vol. 4,5 & 6 1982), South Indian Music, The Indian Music Publishing House, Madras

Skill Based Course (SBC–1)

Maintenance of Stringed and Percussive Instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Maintenance of Stringed & Percussive Instruments SBC-1	2	0	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 2

Course Objectives:

- This course guides the students to get the skill-based knowledge of making and maintenance of Stringed Instruments - Veena, Violin & Tambura as well as Percussive Instruments like Mridangam etc., its overall knowledge of tuning, the basic structure and its playing techniques.
- This course is applicable only for those students who opt their respective discipline such as Vocal/ Veena/Violin etc. The knowledge of Percussive instruments is compulsory in every stream.

Course Learning Outcomes:

- The opted students will acquire the knowledge of making and maintenance of Stringed Instruments - Veena, Violin & Tambura, its tuning, the basic structure and its playing techniques. The knowledge of percussive instruments brings an added output in their respective career.
- Students will get inspiration and it opens avenues for different careers in the related field.

Syllabus: Practical: (60 hours)

Unit – I: Construction and maintenance of the following Instruments (30 Hours)

- Stringed Instruments (Tambura/Veena/Violin)
- Mridangam, Taval etc
- Nagaswaram, Flute, Harmonium etc.
- Gatom, Mukharsang etc.

Unit – II: Tuning and Playing Techniques of the following instruments (30 Hours)

- Stringed Variety: Tambura/Veena/ Violin
- Percussive Variety: Mridangam, Taval
- Wind instruments: Nagaswaram, Flute etc.
- Metallic Instruments: Ghatam, Mukharsang, etc.

Suggested Readings Books:

1. Prof. P. Sambamoorthy - South Indian Music Vol- 2 & 3
2. Dr. P.T. Chelladurai - The Splendour of South Indian Music, Vaigara Publications, Dindigul, Tamil Nadu.
3. Prof. Sambamurthy - Sruti Vadyas,(Drones), Sangita vadyalaya Series, All India Handicrafts Board – 1957
4. B C Deva, Musical Instruments, National Book Trust; New Delhi -1985
5. Dr. Vinod Vidwans, The Doctrine of Shruti in Indian Music; Flame University, Pune, India- 2016



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Karnatak Music Vocal / Instrumental (Veena/Violin)

TWO-YEAR PG PROGRAMME

Semester – II

**Department of Music
Faculty of Music & Fine Arts
University of Delhi
Delhi - 110007**

Semester II

Discipline Specific Course - 4

Theory: Interdisciplinary Approach in Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Interdisciplinary Approach in Indian Music DSC -4	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

- The main focus of this paper is the students understand the inter relations between Music and Mathematics and musical sound based on principles of Physics. Students also understand the positive aspects of Music in personality development.

Course Learning Outcomes:

- Gain knowledge about the relation between music and mathematics.
- Students become economically strong after taking music as a profession.
- Gain skills in music and in personality development.

Contents

Unit -1: Music and Mathematics (10 Hours)

- Utilisation of Mathematical calculations in Creative Music in general
- Mathematical Approach in Composing
- Calculations of Shruti Values.
- Calculations of tala and other details in Swara Kalpana

Unit -II: Music & Physics (15 Hours)

- Analytical study of Musical sound based on principles of physics
- Sound production, Transmission and Reception.
- Acoustics
- Frequency and its calculations

Unit -III: Music and Philosophy (10 Hours)

- Philosophical aspects found in Musical forms
- Refection of Indian Philosophy in the Compositions of Trinity
- Analysis of the compositions of Neelakantha Shivan
- Analysis of the compositions of Sadashiva Brahmendra and Vedanayakam Pillai

Unit IV: Music and psychology (10 Hours)

- Positive aspects of Music in personality development – a psychological approach.
- Basic Concepts of music Therapy
- Anatomy of vocal tract and its relation to sound production
- Feel Good Music.

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
5. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
6. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
7. Ghosh, Manmohan (edited -1967), Natya Shastra, Manisha Granthalya Pvt. Ltd.Kolkata-12
8. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi

Discipline Specific Course – 5

Advance Stage Performance-2

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Stage Performance-2 DSC -5	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

This course is mainly practical based. Students understand the characteristic features of prescribed ragas and compositions. Understand the planning of the concert.

Course Learning Outcomes:

1. Students gain skills of performance techniques along with the accompaniments.
2. Gain knowledge of various compositions composed by different composers.
3. Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit I: Performance of one hour duration with accompaniments, before audience, planned by the candidate within the list of Prescribed Ragas (List A & B) (45 Hours)

(List -A) For Composition: -

- Chakravakam, Dhenuka, Harikambhoji, Latangi
- Malayamarutham, Saraswathi, Sama
- Hamirkalyani, Behag , Purnachandrika
- Manji, Mandari, Vijayasri

Unit – II: (List - B) For Pallavi Exposition: candidate may choose any three from the following: (35 Hours)

- Kambhoji, Todi, Bhairavi
- Anandabhairavi, Pantuvarali
- Mohanam, Saraswati
- Dhanyasi, kanada

Unit – III: (List – C) For Non-Detailed Exposition (20 Hours)

- Ritigoula, Durbar, Nadanamakriya, Saranga, Vachaspathi
- Mayamalawagoula, Natakuranji, Kanada
- Malayamarutham, Ramapriya, Devagandhari
- Surati, Hindolam, Neelambari, Chakravakam

Unit – IV: Compositions should also represent from Group kriti such as (20 Hours)

- Utsava Sampradaya Kriti
- Nava Vidha bhakti Kriti
- Navavrana Kriti
- Vibhakti Kriti

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Course – 6

Advance Ragas, Talas and Their Applications-2

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Advance Ragas, Talas and Their Applications -2 DSC - 6	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

- Students Understand the practical demonstration of ragas, talas and compositions.
- Students also learn the intricacies of Manodharma Sangita such as Alapana, Niraval and Kalpana swara
- They understand the complex Pallavi in different tala.
- Learn about the advanced Varnam in various ragas

Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavi's skilfully.

Contents

Unit I: Viva-voce: Practical Test of Compositions in prescribed Ragas (List -A) (35 Hour)

- Chakravakam, Dhenuka, Harikambhoji, Latangi
- Malayamarutham, Saraswathi, Sama
- Hamirkalyani, Behag , Purnachandrika
- Manji, Mandari, Vijayasri

Unit – II: (List - B.) For Pallavi Exposition: candidate may choose any one from the following (45 Hours)

- Kambhoji, Todi, Bhairavi
- Anandabhairavi, Pantuvarali
- Mohanam, Saraswati
- Dhanyasi, kanada

Unit – III: (List – C) For Non-Detailed Exposition (20 Hours)

- Ritigoula, Durbar, Nandanamakriya, Saranga, Vachaspathi
- Mayamalawagoula, Natakuranji, Kanada
- Malayamarutham, Ramapriya, Devagandhari
- Surati, Hindolam, Neelambari, Chakravakam

Unit – IV: Compositions should also represent from Group kriti such as (20 Hours)

- Utsava Sampradaya Kriti
- Nava Vidha bhakti Kriti
- Navavrana Kriti
- Vibhakti Kriti

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

Discipline Specific Elective – 3A

Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology DSE – 3A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective:

- The main focus of this unit is to create a research aptitude and queries about the basic principles of Music and its technical terms.
- It also deals with the Understanding of the principles of research, their definition and application.

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music

Contents

Unit I Methods of Data Collection (10 Hours)

- Questionnaire
- Interview
- Observation
- Case Study Experimental scheduled

Unit II: Study of the following Sources (10 Hours)

- Musical Composition, Oral Tradition
- Gramophone Records
- Electronic Devices, Computer, Discs and Tapes
- Media – Print and Electronic Academic Councils

Unit III: Processing and Analysis of Data (10 Hours)

- Processing Operations
- Analysis Statically – Logical
- Interpretation
- Report writing

Unit IV: Thesis writing (15 Hours)

- Introduction, Preface,
- Index/Contents,
- References, Foot Notes,
- Bibliography & Appendix.

Suggested Readings

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.
11. Sources of research in Indian Classical Music, Dr. Ms. ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
13. "Shodh Pravidhi" Dr.Vinay Mohan Sharma, National Publishing House, Delhi, 1980
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

Discipline Specific Elective – 3B

Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert DSE – 3 B	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course.

Credit: 4

Course Objective

- The main focus of this unit is to create an aptitude and understanding about the Comparative Study of the Musical Instruments used for Karnatak and Hindustani Concert and contribution of Artists in their respective field.
- It also deals with the understanding of distinctive features of both systems of musical instruments

Course Learning Outcome

- Understanding the important Instruments of Hindustani and Karnatak Music concerts and their importance in the concert field.
- Students will be able to understand the contribution of musicians of their respective field.

Content

Unit I Melodic Instruments used for Performance (10 Hours)

- Solo Instruments of Hindustani Music – Sitar, Sarod, Santoor and Bansuri
- Solo Instruments of Karnatak Music - Veena, Venu, Violin and Nagaswaram
- Accompanying Melodic Instruments in Hindustani Music Concert - Violin, Sarangi, Harmonium
- Accompanying Melodic Instruments in Karnatak Music Concert - Violin,

Unit II Percussive Instruments (10 Hours)

- Main rhythmic Instruments of Hindustani Music : Tabla and Pakhawaj
- Main rhythmic Instruments of Karnatak Music : Mridangam
- Upa Pakka Vadya of Karnatak Music Concert: Ghatam, Khanjira and Morsing
- Sub rhythmical instruments of Hindustani Concert: Dholki , Kartal - Dokra

Unit III: Similar Instruments related to Family of Mridangam (10 Hours)

- Pakhawaj
- Khol, Dholak, Pung
- Taval
- Maddalam

Unit IV: Regional Percussive Instruments employed in Talavadya Ensemble (15 Hours)

- Chenda, Idakka,
- Timila, Maddalam,
- Dufli, Nagada,
- Manjira etc.

Suggested Readings

1. Prof. P. Sambamoorthy - South Indian Music Vol- 2 & 3
2. Dr. P.T. Chelladurai - The Splendour of South Indian Music, Vaigarai Publications, Dindigul, Tamil Nadu.
3. Prof. Sambamurthy - Sruti Vadyas,(Drones), Sangita vadyalaya Series, All India Handicrafts Board – 1957
4. B C Deva, Musical Instruments, National Book Trust; New Delhi -1985
5. Dr. Vinod Vidwans, The Doctrine of Shruti in Indian Music; Flame University, Pune, India- 2016

Discipline Specific Elective (DSE – 3C)

STUDY OF HINDUSTANI AND KARNATAK TALA SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Hindustani & Karnatak Tala System DSE-3 C	4	3	1	0	• B.A Percussion Music Tabla/Pakhawaj Pass • Must have learnt for a minimum of 6 years at an established music institute	Must have studied the following topics – • General Terminology • Talas and compositions OR • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

- The student is able to give a Theoretical demonstration of the prescribed units
- He is able to demonstrate various aspects of Talas and their differentiation.

Syllabus Theory (45 Hours)

Unit I History of Hindustani & Karnatak Music (10 Hours)

- Historical background of Hindustani Music.
- Introduction Views of various scholars, Music in different eras.
- Historical Background of Karnatak Music.
- Introduction, Views of various scholars, Music in different eras.

Unit II Tala system (10 Hours)

- Ancient Tala System-Meaning of Tala, Talas are used in ancient time.
- Margi Tala, Deshi Tala.
- Present Tala system of Tabla, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari.

Unit III Compositional Forms of Percussion Music (15 Hours)

- Compositional Forms of Tabla-
- Peshkar, Uthan, Chalan, Theke ki Badhat, Kayada, Baant, Rela, Gat, Tihai, Chakradar, Farmaishi, Laggi & Ladi.
- Compositional forms of Mridangam.
- Taniyavratnam, Kuraipu, Mukhtaya, Faran, Mohara, Korwai.

Unit IV Notation System (10 Hours)

- Detailed Study of Talas Notation System.
- V.N. Bhatkhande & V. D. Paluskar Tala Notation, Karnatak Tala Notation.
- Detailed study of Karnatak Talas - 7 to 35 Talas, Dhurav Tala, Matya Tala, Rupak Tala, Jhampa Tala, Triput Tala, Ata Tala, Eka Tala. Study of Jatti,& Layakari- Chaturasya, Tisra, Khand, Misra, Sankirn, Aada 3/2 or Dedhgum, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book of Talas & Compositions writing in different layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur.

Discipline Specific Elective – 4A

Theory: Musical concepts, compositions and instruments

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Musical concepts, compositions and instruments DSE -4A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit: 4

Course Objectives:

- Students understand about the musical forms which are meant for concert music. They also understand the importance of prosodic beauties dealing with the musical compositions, importance of Swara and lyrics, construction and playing techniques of string, wind and percussion instruments.

Course Learning Outcomes:

- Students will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.
- Able to get advanced knowledge of musical prosodically, beauties dealt with the musical compositions.
- Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments.
- Able to get brief outline knowledge of folk instruments and musical instruments used in temples.

Contents

Unit I Musical Forms (15 Hours)

- Various Musical forms of Concert Music: Varnam, Kriti, Pallavi, Padam, Javali, and Tillana
- Various Musical Forms of Dance Concert: Allaripu, Jatiswaram, Padam, Padavarnam, Tillana
- Various Musical Forms of Theatre: Keli, Todayam, Slokam Padam
- Various Musical Form of traditional Music: Sopana Sangitam, Pani etc.

Unit II : Advanced knowledge of musical prosody and rhetorical beauties (10 Hours)

- Yamakam
- Prasam
- Yati
- Dhatu - Matu

Unit III: Folk Instruments (10 Hours)

- Brief outline of folk instruments.
- Stringed Instruments: Nanduni, Vinakunju, Ektar, Tuntina etc.
- Wind Instruments : Beek Flute, Conch, Kombu, Nedumkuzhal, Tirucchinnam, Ekkalam, Magudi
- Rhythmic Instruments: Damaru, Gummati, Jamidika, Kanaka Tappata, Kudamuzha, Kuntalasm etc.

Unit IV: Musical instruments used in Temples (10 Hours)

- Brief outline of Temple/ Traditional Music
- Wind Instruments: Kurumkuzhal, Bheri, Nagaswaram etc
- Rhythmic Instruments: Panchamukha vadya, Muzhavu, Maddalam, Chenda, Paani, Timila etc.
- Stringed Instruments: Gattu vadyam

Suggested Readings:

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi 19
5. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
6. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
7. Premlata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi

Discipline Specific Elective – 4 B

Theory: Study of Western Music System

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Study of Western Music System DSE -4 B	4	3	1	0	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the raga and tala covered in the BA (Hons) Course. Must have covered the raga, tala of 1st semester of M A

Credit:4

Course Objectives:

- It is to give the students an understanding of the western music system. This course will help them understand various concepts of western music, including different scales, instruments and staff notation systems. Students will also learn about the contribution of prominent musicians as well.

Course Learning Outcomes:

- Students get the knowledge about basic concepts of western music like Harmony, Melody and Chords.
- Students get to know about various scales in western music.
- Students get to learn about the Staff Notation System.
- Students get the knowledge about western string and wind instruments
- Students get to know about the prominent western musicians.

Content:

Unit I: Study of the Western music concepts (9 hours)

Knowledge of the following Western music concepts –

- Harmony
- Melody
- Chords
- Choral music

Unit II: Study of the Western musical scales and Staff Notation System (17 hours)

Study of the following scales and Staff Notation System –

- Equally Tempered scale
- Diatonic scale
- Major and minor scales
- Staff Notation System

Unit III: Description of Western musical instruments (10 hours)

Study of the following musical instruments –

- Flute
- Saxophone
- Violin
- Piano

Unit IV: Biographical studies of Western music composers (9 hours)

Contributions of music composers to Western music –

- Bach
- Beethoven
- Mozart
- Handel

Suggestive readings:

- Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1. 2008
- The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
- Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
- History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London1952
- Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
- Evolution of Music, Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009

Discipline Specific Elective – 4C

GENERAL THEORY OF PERCUSSION MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Theory of Percussion Music DSE-4 C	4	3	1	0	- B.A Percussion Music Tabla/Pakhawaj Pass - Must have learnt for a minimum of 6 years at an established music institute.	Must have studied the following topics – - General Terminology - Talas and compositions OR - Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components - Knowledge of the Bhatkhande and Paluskar notation systems - Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran - Knowledge of the Prachalit Tala.

Course Objective

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcome

- The student is able to give a Theoretical demonstration of the prescribed units
- He is able to demonstrate various aspects of Talas and their differentiation.

Syllabus Theory (45 Hours)

Unit I History of Avanaddha Vadyas (10 Hours)

- Meaning of Avanaddha.
- Views of various scholars.

- Percussion Instruments in different eras.
- Percussion Instruments in ancient stone sculptures.

Unit II Gharanas & Playing System (15 Hours)

- Gharanas of Tabla-Meaning, Origin, Development.
- Delhi Gharana, Ajrada Gharana, Farukhabad Gharana, Lucknow Gharana, Banaras Gharana, Punjab Gharana.
- Gharanas of Pakhawaj-Jawali Gharana, Punjab Gharana, Kudau Singh Gharana, Nana Panse Gharana, Nathdwara Gharana, Awadhi Gharana.
- Playing style of Tabla, Pakhawaj, Mridangam-Posture of hands, Varnas, Bols, Tala, Compositions.

Unit III Study of Talas & Compositions (10 Hours)

- Detailed Study of Talas of Pakhawaj, Prachalit – Chautala, Dhamar, Sultala, Tevra, Gajjhampa Aprachalit Tala –Basant, Gajjhampa, Leelavati, Matta Tala, Brahma.
- Detailed study of Talas of Tabla, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chartala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Talas –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.
- Compositional Forms of Tabla- Peshkar, Uthan, Chalan, Theke ki Badhat, Kayada, Baant, Rela, Gat, Tihai, Chakradar, Farmaishi, Laggi-Ladi.

Unit IV Detailed study of Laya-Layakari (10 Hours)

- Thah, Dugun, Chaugun, Tigun.
- Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book.
- Writing Talas & Compositions in Notation system.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan

- Mishra, Pt. Chhote Lal, Taal Prabandh (2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

General Elective (GE – 2)

Sacred Music of South India

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Sacred Music of South India GE– 2	4	2	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Credit: 4

Course Objective:

- This course guides the students to get the practical as well as theoretical knowledge of Sacred Musical forms of the Southern region of India that are employed in the field of Karnatak music.
- This course also focuses on composers pertaining to sacred musical forms

Course Learning Outcomes:

- The students will acquire the knowledge of Sacred forms practiced in south India.
- Students will get insight knowledge about the method to present the Sacred Musical forms as well as the contribution by the composers to this respective field

Content

(Theory Components)

Unit 1 Sacred music (15 Hours)

- Definition of Sacred Music – Applied music
- Origin and Development of Sacred Music in South India
- Ragas pertaining to Sacred Music
- Talas employed in Sacred Music

Unit 4 Life and Contribution of composers of sacred Music (15 Hours)

- Adi Moovar- Appar , Tirujnana Sambadar, Sundara murthy Nayanar
- Andal, Manikkavachakar, Tirunavukkarasar,

- Oothukkad Venkata Subbayyar, Arunagirinathar,
- Jayadeva, Annamacharaya, Purandara Dasa, Narayana Teerthar

(Practical Components)

Unit III: Sacred Hymns of Shaiva and Vaishnava Sects (30 Hours)

- Tevaram, Tiruvachakam,
- Tiruvamppavai, Tirukkural
- Divya prabandham
- Tiruppavai, Paasuram

Unit – IV: Sacred hymns of Medieval period (30 Hours)

- Gita Govinda (Ashtapati)
- Dervaranamas and Sankeertanas
- Tarangams
- Thirupugazh

Suggested Reading Books

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Dr. P.T. Chelladurai - The Splendour of South Indian Music, Vaigarai Publications, Dindigul, Tamil Nadu.

Skill Based Course (SBC–2)

Skills Applied in Creative Music and Demonstration

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Skills Applied in Creative Music and Demonstration SBC-2	2	0	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. Must have covered the portions of 1st semester of M.A.

Credit: 2

Course Objective:

- This course guides the student to get the skill-based knowledge of Creative Music and Lecture Demonstration employed in the field of Karnatak music.
- This course also focuses on composing music and its application

Course Learning Outcomes:

- The students will acquire the knowledge of skills applied in creative Music as well as lecture demonstration in the Karnatak music field
- Students will get knowledge about Pallavi construction and its method of presentation in the arena of Karnatak music concert

Syllabus: Practical (60 hours)

Unit-I: Construction and presentation of Pallavi (30 Hours)

- Selection of meaning full words
- Selection of Ragas
- Selection of tala and Natai
- Ability to compose music for a given lyric

Unit- II: Lecture Demonstration (30 Hours)

(Any topic of student's choice with a duration of 15 mins is expected)

- Selection of Topic
- Method of Presentation
- Inclusion of Data
- Completion in stipulated time

Suggested Readings Books

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras